

вимог та особливостей української мови, забезпечуючи зрозумілість та природність перекладу. Досліджуючи застосування різних граматичних трансформацій у детективному жанрі, можна виявити, як вони сприяють підвищенню напруги, створенню загадковості.

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## **CHARACTERISTICS OF THE AUTHOR'S INDIVIDUAL STYLE OF A LITERARY TEXT**

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The study of individual style can be based on the selection of personal author's distortions of the general laws and principles of creating a literary text and further analysis of these changes through personal ideological foundations that predetermine the individual author's style (norms and values accepted by the individual, experience, worldviews, etc.).

Individual style is formed using textual means at all levels of language (at the level of phonetics; graphics, spelling, punctuation; morphology; syntax; stylistics), as well as appeals to precedent phenomena.

Philologists call individual style markers the actualized means of text formation used in a particular speech work.

According to the levels of language, the following groups of markers are distinguished in texts: stylistic, lexico-grammatical, phonetic and intonation, graphic, culture-significant and lexico-syntactic.

Stylistic markers include tropes. Tropes can add new meaning to a text and change the way the reader understands it. With the help of metonymy, chains of associations are established; metaphor is often used to reveal paradoxes in language; original epithets serve in works to give them ironic implied sense or hidden meaning.

The group of lexical-semantic markers includes puns, oxymorons, author's occasionalisms and other linguistic means that add a playful tone to the text. This group also includes the use of artificial languages, foreign borrowings, archaic words, exoticisms, but, taking into account the functions of these lexical units, sometimes they should be classified as culture-significant markers.

Phonetic and intonation markers include phonetic games used by authors in the text. To create a comic effect, writers often use the following means: spoonerism (phonetic rearrangements at the level of word combinations), alliteration (repetition of similar-sounding or identical consonant sounds), onomatopoeia (echoism), metathesis (phonetic rearrangements at the word level).

Graphic means can serve in texts to vividly reflect oral speech, convey special parameters of the speaker's pronunciation, his intonation, etc. This can be expressed through a variety of graphic means (bold font, division into syllables, right indentation, underlining, etc.) and play in text has an important structural role. By examining examples of the use of graphic elements of expressiveness in texts, we consider them as a means of enhancing subjectification. In some situations, modern writers add to their works the texts of newspaper articles, drawings, advertising videos and illustrations (author's), which also become graphic means, visually standing out in the text.

Lexico-syntactic markers express the particular complexity of the syntax of works rich in various syntactic devices and constructions. Scientists draw attention to the fact that in the literature large complex sentences are formed depending on associative connections, grammatical connections often look weakly formed, the main parts may disappear in subordinate clauses, and after the index word in the main the subordinate clause indicated by it may not follow. The syntax of modern works is characterized by the following techniques and constructions:

1. Undivided text. Authors often use the technique of eliminating punctuation marks or even spaces between words. The function of an undivided text is semantic ambiguity, which often leads to an ambiguous understanding of the text by the reader. An option for undivided text is the division of words using a hyphen.

2. Spelling and punctuation errors, with the help of which the authors describe the social status of the character, convey irony. Writing the beginning of a sentence with a capital letter is also considered as a separate technique.

3. Reduction. When using utterance reduction, sentences remain grammatically underformed and open. Often the reader has the opportunity to continue an unfinished phrase by considering the immediate context. This linguistic phenomenon reflects the speed of speech, restlessness, and haste. In this case, ellipsis, truncation, non-replacement of syntactic positions, and collapsing syntactic structures have an important functional load. The reduction technique is used to create a situation of a fast pace of communication, to convey colloquial speech, to create an incomplete statement, to characterize a character.

4. Fragmentation, or discreteness, of the narrative allows us to characterize the originality of thinking (of the author or character) in its chaos. The narrative is non-linear and is based on associative rather than logical connections. The group of lexico-syntactic markers usually also includes such techniques as playing on various syntactic phenomena (thematic structure of a phrase), violating the rules of compatibility of constituent parts of a sentence, incorrect agreement, etc.

Culture-significant markers include such methods of text modeling as quotation and allusions, as well as some lexical units, primarily archaisms and foreign language vocabulary. Using lexical markers, in particular foreign language and archaic vocabulary, the author introduces elements of a particular cultural community into the text. Modern texts often use foreign words, word combinations and phrases that are not deliberately explained by the author. Such elements often enter into playful relationships with the main body of the text. The main function of archaisms in the modern context is to create a comic effect.

The coherence of all levels of language and, thus, the writer's individual style leads to a correct understanding of the meanings inherent in the work, the author's purpose, and also helps to enrich the reader through the exceptional author's experience reflected in the text.

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## PECULIARITIES OF THE TRANSLATION OF PROPER NAMES IN ENGLISH-UKRAINIAN TRANSLATIONS OF LITERARY WORKS

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Proper names play a unique role in literary and translation processes when they appear in fiction. Proper names such as those of characters, places, events, or things are challenging and responsible for a literary translator to translate.

The aim of the study is to investigate the characteristics of translating proper names in literary translations from English into Ukrainian. Due to its importance and influence on the caliber of literary translation, this subject is significant. The selection of translation procedures, the preservation of meaning and stylistic elements, and the impact of cultural context on the translation of proper names are just a few of the different facets of this process that will be examined in the paper.

The historical aspect of the translation of proper names in fiction is important for understanding the evolution of this process and the changes in approaches to translation over time. Let's examine some significant occasions in the development of proper name translation.

The translators of *the Middle Ages and the Renaissance* typically Latinized proper names or employed Greek or Latin translations of scriptural analogies. Translations of festival names, for instance, sometimes use Latinized forms; for instance, 'John' becomes 'Johannes'.

*Early modern era.* Under the influence of humanistic concepts, more individualized ways of translation started to emerge at this time.

*18th and 19th centuries.* As national literatures and national awareness increased, translations of proper names began to 'naturalize', or preserve proper names in a form that is similar to the original.

*Present day and the 20th century.* It has been harder and harder to preserve proper names as widespread consumption of cultural goods and globalization have progressed. Today, many proper names are transliterated or modified to fit new cultural situations. For instance, 'Макдональдс' is changing to 'McDonald's'.